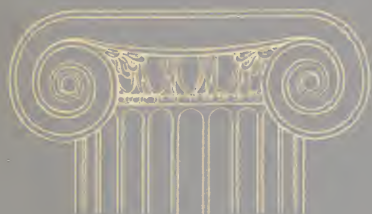


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COLUMBIA LIBRARY COLUMNS



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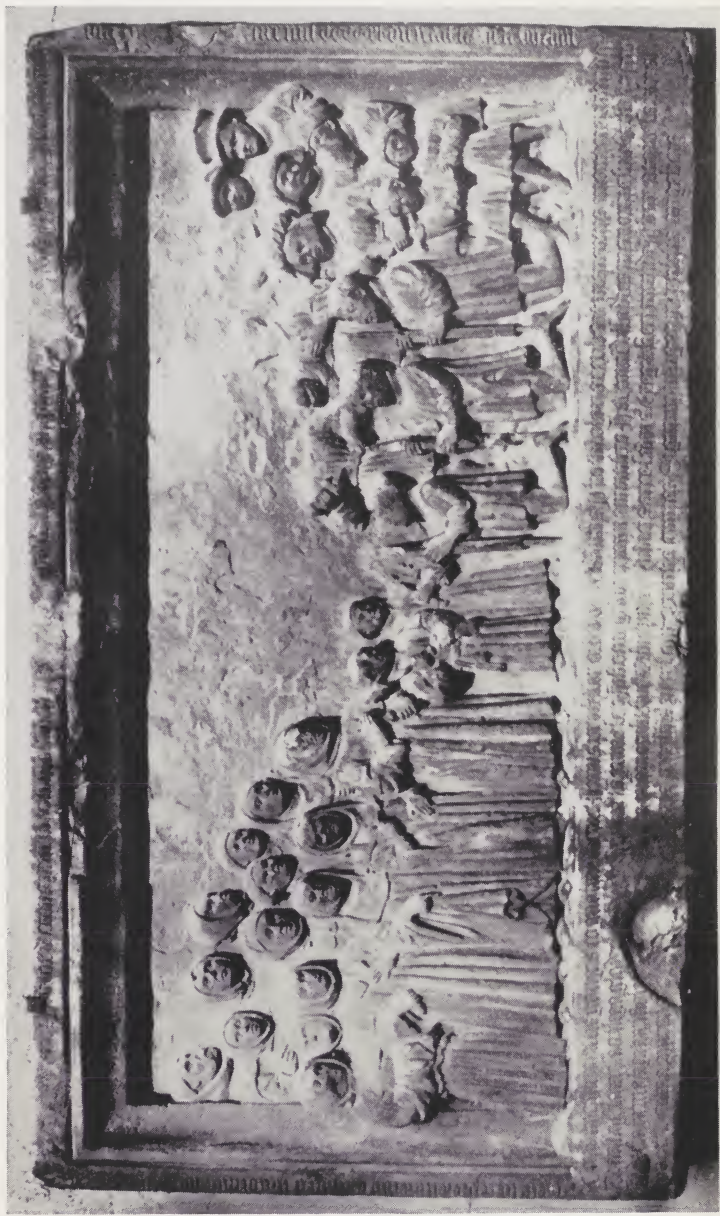
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The Provost of Paris and his sergeants apologize to the University authorities for molesting the students.
14 Century bas-relief, Ecole des Beaux Arts, Paris.



COLUMBIA LIBRARY COLUMNS



The Pursuit of Freedom

FREEDOM has been pursued variously through the centuries—not least in the universities, as articles in this issue testify. In the Middle Ages, it was the liberties of scholars themselves which were safeguarded—as Pearl Kibre relates—from unscrupulous booksellers, or from presumptuous civil authorities (see illustration opposite). Later, the universities became the stalwart guardians of national freedom, and this is the theme of the French exhibition now at Columbia, as described by Pierre Donzelot. Madame Pandit's address to the Friends suggests that the university must now be a defender of freedom in the international sphere, by helping to fortify the judgment of the public against propaganda, and promoting the study of international problems.

It was the exhibition from the universities of France which stimulated a French theme for this issue—a theme further explored in articles by Elsie Griesbach and Jean Hytier. But Columbia's association with France is an old one. In 1784, Benjamin Franklin, our Minister in Paris, offered to send French books to the King's College Library, "as I think may be serviceable in America, where I think that Language, which contains abundance of useful Learning, will be more and more cultivated." In this, our last issue in the Bicentennial Year, we respond to the tributes paid to Columbia by saluting, in turn, our sister institutions in other countries—in India, and particularly in France—which are as vitally concerned as we with "Man's right to knowledge, and the free use thereof."



Photo by Ballou

Madame Pandit, Mr. Lada-Mocarski, and President Kirk conversing at the Friends' Bicentennial meeting.

Madame Pandit Speaks

About Columbia's International Role

The former President of the United Nations General Assembly challenges Columbia, its library and its friends to help revive the "life of the mind" as a contribution to international understanding. We print below the most thought-provoking passages from the address delivered at the Bicentennial Meeting of the Friends, which was held in the Rotunda of Low Memorial Library on September 29.

IT GOES without saying that a great institution of learning like this which educates not only thousands of Americans but students from many countries, and its influential alumni and supporters, have a direct responsibility in promoting peace and understanding. A special part of that responsibility devolves on libraries.

I would like to illustrate this point by a reference to a very modest library, indeed, by comparison with this great institution, the Delhi Public Library, a project on which UNESCO has given valuable assistance to the Government of India. Less than a year after its opening, this Library, designed to meet the needs of the newly literate, has over 2,000 visitors a day, most of them from the humblest levels of the population. Its poorly-bound volumes are so well thumbed that the rate of replacement is three or four times the normal, and I might add that half the turnover is for serious non-fiction books. Thanks to a generous gift from the Pennsylvania Education Association a mobile van has been purchased to try to lessen the hardship on villagers who walked ten or more miles to the Library.

That example shows the genuine thirst for knowledge among the masses of our population and their ready recognition of the

importance of a library. It proves that the Indian tradition of respect for learning is very much alive in India despite centuries of neglect. It shows also what an immense task we in India have in providing the minimum tools of knowledge to the great masses of our people, the largest democratic electorate in the world.

Happily, you do not have that problem. Your problem rather is at the other end of the scale with a plethora of reading matter and a public, overwhelmed by it all, turning to soap operas liberally spiced by appeals for causes other than international peace and understanding!

Your problem is the one posed by Prime Minister Nehru to a UNESCO roundtable discussion in New Delhi: the problem that modern society does not encourage the life of the mind. "If that is the case," he said, "if the life of the mind is not encouraged then it follows inevitably that civilization deteriorates, the race deteriorates and, ultimately, either collapses in some great cataclysm or simply fades away and becomes as other races have become."

If the life of the mind is to be encouraged the first task is to nourish great universities and libraries. The second is to defend the right to knowledge against the overt and insidious attacks to which it must always be subject in times of anxiety and emotion. That means, as you know only too well, that freedom of information must be protected against demagogues—the well-meaning as well as those who are malicious.

But, even if these things are done, we still have the problem posed by Prime Minister Nehru, a problem the more serious because we do not recognize threats of intellectual destruction as clearly as we see the dangers of physical annihilation. Let me restate therefore that we are asking great masses of people with little knowledge, little time or opportunity, or training for judicious judgment, to make up their minds on numerous fateful and complicated issues; to do so in a hurry and in an atmosphere of fear and anxiety. We thus lay upon the public an intellectual strain greater than ever before in history.

And if this strain is to be borne, if this public duty is to be dis-

charged effectively, obviously all institutions of learning and, more particularly, great research libraries like this, have a crucial responsibility. Libraries have been regarded in the past as mere treasure houses of man's knowledge and experience and the librarian as just the good watchdog. Today we recognize them as something more valuable and alive. We see them as nerve centers which must respond as readily as a good memory does to the day-to-day needs of the body politic. It is the task of organizations such as the Friends of this library, to get the public, or at least its more responsible elements, to use the library in such a way that their judgments may be well-informed and well thought-out, that they can hear propaganda of all types, internal and external, and reach reasoned, independent judgments. If, through your efforts, habits of study and thought are developed, you will undoubtedly render the greatest possible service to reviving the life of the mind.

In doing so, we should be well-advised, even as great an institution as this, to realize the limitations on our resources. Because these limitations are real and because of the urgency of the world-needs today, I would plead for concentration on the study of international affairs. International understanding is no longer a luxury for any one of us: it is the element we need most to ensure the survival of the race. All our intellectual achievements in other fields will be in vain if we once again find ourselves in a world war which may destroy all civilization. Therefore it should be the first task of institutions of learning, especially research libraries in dynamic communities like this city, to encourage and stimulate study of international problems.

That task rightfully falls not only on the repositories of books but on authors and publishers as well. And here perhaps you will permit me to comment on the paucity of books about the United Nations—based on study of the debates that take place on the East River. Sitting there, presiding over the United Nations discussions, I have often felt how fascinating and important was the exchange of ideas, how relatively immaterial was the formal resolution adopted. Here as in any intellectual experience, the process

is often much more valuable than the end product. Yet although numerous books have been published on what the United Nations achieved or did not achieve, on what is wrong with it, on how easily we may scrap it all and “remold it nearer to the Heart’s desire,” few books present the story of these debates.

Yet this “life of the mind” of the United Nations, this exchange of views and opinions, this study of clashing interests and outlooks, is its main function, the function of a world forum. There is not one field of human knowledge to which these debates do not contribute a living commentary. In that sense indeed, I venture to suggest, Columbia University must recognize that on this other river across the city is a sister educational institution offering profitable subjects of study.

Ladies and gentlemen, I have outlined the challenge that faces us today, the challenge to nourish the life of the mind so that mankind may make its judgments with knowledge and wisdom. That challenge must be met along many lines and you of this great University have a direct responsibility in meeting it. You *can* and, I think, you *will* meet it worthily. To the extent that you do you will help achieve a world where, as Rabindranath Tagore put it,

“... The mind is without fear and the head is held high;
Where knowledge is free;

...

Where words come out from the depth of truth,
Where the clear stream of reason has not lost its way in
the dreary desert sand of dead habit”...

A world “where tireless striving forever stretches its arms towards perfection.”

French Universities and the Pursuit of Freedom

PIERRE DONZELOT

ON THE occasion of the celebration of the Bicentennial of Columbia University, the universities of France join in presenting an exhibition illustrating how, continuously throughout their history, they have been among the most steadfast supporters of liberty. The exhibition will be on view in Butler Library from October 15 through December 10.

Historically, the double mission of the French universities has been not only the spreading of learning but the strengthening of the conscience of free men. A system of education which would remain the privilege of a few rather than the sanctuary of a whole nation would be an absurdity: in France the university has not ceased to struggle that her doors be opened wide to all classes of society. On the other hand, the university has the task of enlightening the minds of those who, despite political and social upheaval, remain the guardians of the ideal of liberty, ready to oppose tyranny regardless of the form of its appearance. A longstanding trait of the French universities has been their opposition to all interference of political authority: it would be a misunderstanding to assume that they do not consider their autonomy to be the greatest prize because of the fact that they are under a centralized administration and to a considerable extent are standardized. This exhibition, the theme of which is "freedom of thought," emphasizes all the proud manifestations of independence of the universities to outside pressures, from the Middle Ages to the present. Another idea exemplified here, which we sometimes have a tendency to underestimate, is that no matter how great and impressive their tradition, the universities of France have not remained fixed

in contemplation of the past. A continual renewal has modified their structure, the direction of their research, their equipment, and their installations. The considerable effort made in this direction in the course of the past ten years, of which this exhibition bears witness, is the mark of their desire not to remain an ivory tower, but rather to participate with all possible efficacy in the real exigencies of the modern world where the development and the ramification of techniques impose an incessant adaptation of research.

The exhibition itself has been prepared by the Ministry of National Education in Paris and consists of no less than 19 original documents, about 80 engravings, and 240 facsimiles and photographs.

1. The first section is devoted to the first ten centuries of our era, the pre-university period. It shows the various means of instruction tried at that time, notably by Charlemagne.

2. A second section brings us to the birth of the universities of the Middle Ages, emphasizing their liberal and international character. The scholastic method, the characteristics of teaching at that time, and the life of the professors and of the students are illustrated by documents of the period.

3. The evolution of university life in France from the Renaissance to the French Revolution constitutes a third section. Among the ideas shown are the efforts of the great humanists of the 16th century and, in the following century, the influence of teaching by clerics which developed in the "collèges." At this time also, with Pascal, Descartes and later the Encyclopedists, the scientific attitude took form hand in hand with experimental method. In this period, the universities were the avant-garde of the combat against royal intervention and they played an important part in the advent of the French Revolution.

4. The Revolution and the First Empire mark a decisive step in the construction of the present system of instruction in France. First of all, there was the creation of institutions of higher learning by the Convention, and the creation by Napoleon of the Univer-

sity of France, a strongly centralized edifice of which the principal lines still exist today. However, the authoritarianism of Napoleon met with a static resistance in university circles.

5. The fall of the First Empire, the Restoration, the Monarchy of July, and the Second Empire were also dark periods for the universities which never ceased to be the refuges of liberal conviction. They were closely associated with the revolutions which shocked the 19th Century, those of 1830, 1848, and 1871. They were the sanctuaries of the free spirit, and professors, like the students, did not hesitate to intervene in the public debates whenever the ideal of liberty was in jeopardy. In the meantime, the rise of the new scientific method imposed on the universities an enlargement of their field of action and a new development of their institutions.

6. The Third Republic assured the universities of full independence for the professors, providing complete liberty of thought, of research and of expansion. The reorganization of the universities made possible the admirable work recognized from 1900 to 1940 by the sixteen Nobel prizes awarded to French scholars.

7. During the period of oppression from 1940 to 1944, the universities, their professors and their students are seen again in the forefront of the struggle for the liberties which had been trampled under foot by the occupation forces. Then, after the liberation, there was at first a tremendous effort of reconstruction to erase the ruins of the occupation and the war. This was followed by a vast plan of reform which in all levels of higher education brought valuable innovations—an extensive program of construction and equipment destined to provide researchers and students with working conditions worthy of a great modern nation.

The exhibition is completed symbolically with a view of the "University City" in Paris. The University City has remained an international center of tremendous activity, where students of all races and countries have come to share the same ideal of humanity. Ever universal, the University of Paris, like the other universities of France, has remained, as in the Middle Ages, the high seat around which gather the intellectual youth of Europe.

The fact that Columbia University and its president, Dr. Grayson Kirk, have graciously consented to the idea of this exhibition and have granted us the exceptional privilege of exhibiting it in Butler Library, gives evidence of the spirit which, today as in the past, has united the French universities with one of the greatest universities of the United States.

The University of Paris and the *Stationarii* in the Thirteenth and Fourteenth Centuries

PEARL KIBRE

TO PARIS, "goal of all men of learning," there came in the Middle Ages scholars from the four corners of Europe. There by the 13th century the itinerant scholars had organized themselves into a corporate association known as the "university of masters and scholars of Paris." Having as their chief aim the acquiring as well as the imparting of knowledge, these masters early recognized the need for some means to ensure an adequate supply of accurate copies of the scholarly works with which they were concerned. For although oral teaching was emphasized, the importance of each student having in his hands a copy of the text lectured upon was not ignored. On the contrary the statutes of the faculty of canon law in 1340 went so far as to state specifically that no one would be permitted to attain the degree of bachelor unless he regularly brought his books with him. Similarly the faculty of theology in 1366 required each student to bring his own copy of the text to lectures on the *Sentences* of Peter Lombard. The borrowing of books in the Middle Ages was generally frowned upon.

The method by which the University of Paris solved the problem of the production and circulation of scholarly texts through the control of the *stationarii* is an interesting one. Although to some extent already described by such French scholars as Jean Destrez and Paul Delalain as well as by others, the university's activities in this regard may well merit our further attention as we honor the bicentennial of another great university, Columbia, some seven hundred years later.

At an early date in its formation, the university association at Paris took under its supervision a number of *stationarii*, commonly called *librarii* or booksellers, but who might more accurately be compared to the modern printer-publisher. The *stationarii* did, however, also perform the services usually associated with the *librarius* or bookseller, that is of a middleman who bought and sold books on commission. But their principal function came to be concerned with the preparation and hiring out of the standard copy or exemplar of a text that was to be reproduced. This exemplar was copied into a number (depending on the length of the work) of separated sections called *peciae*, probably from piece (*pecia*), of four folios or eight pages each. The several *peciae* of an exemplar, when completed, had to be carefully examined for correctness by a commission of four university masters. If found correct the exemplar was approved and the title of the work was added to the official list of *exemplaria* which the *stationarius* had on deposit for hire or rental. The commission was careful in each case to note beside the title the number of *peciae* and the price at which they might be rented or hired out. Thus on the Paris price list of 1286, the treatise of Bartholomew of England, "On the Properties of Things," had 102 *peciae*, each renting for 4 sous; while St. Augustine's work "On the Trinity," had only 48 *peciae*, renting at 3 sous each.

The master or student who wished to make his own copy of a scholarly text would therefore borrow or rent from the *stationarius*, for the fixed fee, one *pecia* at a time of the exemplar. When he had completed the copying of an individual *pecia*, he returned it and obtained another until he had copied all the *peciae* of a given work. Hence it was possible to have several persons engaged at almost the same time in the copying of a standard text. And the production of an adequate supply for scholarly use was thus facilitated.

As the keystone in this plan the *stationarius* was expected to fulfill the specifications laid down by the university. He must demonstrate that he had sufficient learning to enable him to ap-

preciate and judge the value and merit of the books that were entrusted to his care. He had also to take an oath to be obedient and faithful to the university and to put up a monetary bond which varied in amount. In return, as a client of the university, he might enjoy many of the privileges accorded to the university masters and scholars. He would be exempted from the jurisdiction of the local civil magistrates; from the necessity of obeying any summons to courts outside the city of Paris; from the payment of the *taille* and other royal and local dues and subsidies; and he would not be required to perform any guard duties. In addition, he would be assured, along with the other university *stationarii* who had taken the oath to the university, of a virtual monopoly of the university's patronage. It is therefore not surprising that many who were not primarily concerned with the furthering of scholarship wished to submit, at least nominally, to the university's control. By 1323 there were twenty-eight or twenty-nine *stationarii*, including the wife of one of them, who had taken the oath to be faithful to the university.

However, although on the whole, all these *stationarii* agreed in principle to be under the university's jurisdiction, some of them were apparently loath in practice to subordinate their own interests to those of the university. This dismal fact emerges from the series of university regulations for the control of the *stationarii* issued from the year 1275 on. In that year the university called attention to the fact that some *stationarii* or booksellers, "given to insatiable cupidity, are in a way ungrateful and burdensome to the university." It went on then to provide that each of the *stationarii*, in person, every second year, or whenever the university wished this done, take an oath to abide by the university regulations. They must promise to accept books for sale, to guard them carefully, and to display them prominently so that prospective buyers might see them readily. Moreover, they must agree to follow the university provisions on prices, and to be guided by the special stipulations regarding the correction of errors in the *exemplaria*. In later statutes it was further emphasized that any *exemplaria* that were in

circulation and that were found to be incorrect must be called to the attention of the university rector who would then proclaim this fact throughout the schools. The faulty *exemplaria* had then to be publicly presented to the university by the *stationarius* in the presence of the rector and of the proctors of the four nations of the university, so that the errors could be corrected. If the *stationarius* should on the other hand lend out copies of the uncorrected *exemplaria* he would be liable to punishment by judgment of the university. The four taxors or assessors appointed by the university in the year 1275 to evaluate and fix the prices for the rental of the *pecia* of an *exemplaria*, were instructed to do so on the basis of the convenience of the masters and scholars rather than in the interest of the *stationarius*.

The *stationarii* moreover were reminded in 1275 as well as on other occasions that the penalty for non-compliance with the foregoing provisions would apply both to those who had renewed their oath to the university as well as to those who neglected to do so. That is, a *stationarius* or bookseller who failed to abide by the university instructions would be forever afterward shunned by members of the university. Masters and students would be forbidden, under penalty of expulsion from the university and deprivation of all their privileges, to trade with him. Similarly the recalcitrant *stationarius* would be deprived of whatever benefits and privileges he had been accorded as a client of the university. And he would furthermore be denounced as a perjurer.

Despite the severity of these penalties, violations of their oath by some of the *stationarii* continued. The accusations brought by the masters and students of fraudulent practices and even of outright cheating were frequent. The university in 1342 therefore summoned the *stationarii* to a university congregation where it was found that "some had erred through ignorance of the statutes, others through wrong interpretation." Hence it was decided to have the *stationarii* take their oath to the university once every year instead of every two years, or whenever the university might decide. In addition to taking an oath to abide by provisions similar

to those made earlier the *stationarii* had specifically to promise that they would keep hidden none of the books brought to them to be sold, and that they would not charge masters and students more than the legitimate price. They must further promise that they would not make any pact to receive wine in return for the books. Moreover, they must solemnly swear that they would display a list of the true and corrected *exemplaria* in their shop windows; and that they would not circulate nor display any *exemplaria* that had not been examined, corrected if necessary, priced, and finally approved by the university.

That these measures were no more successful than those drawn up earlier is apparent, however, from the further meetings called by the university in 1370, 1376, 1382, and thereafter, to deal with the enforcement of the regulations. Punishment on these occasions had to be meted out to *stationarii* or *librarii* who had been delinquent in the performance of their duties and who had not acted in good faith according to their oaths. In fact the repetitious and continued emphasis by the university on the malpractices of some of the *stationarii* make it clear that the problems of fraud, individual cupidity, avarice, and the urges of self interest could not be eradicated by statute or university regulations.

In conclusion, however, it may be said that despite the university's failure to subject the *stationarii* wholly to its will, the method utilized to ensure an adequate number of copies of scholarly texts by means of the approved exemplar divided into *pecia* and deposited in the shop of a *stationarius*, proved highly effective. And this was true not only at Paris but elsewhere in the other university centers, where a similar procedure was followed, to meet the book needs of masters and students. For despite the importance attached to lectures and oral disputations, the medieval university masters held with Richard de Bury, "that treasure of wisdom is chiefly contained in books."

BIBLIOGRAPHICAL NOTE

Readers of the foregoing article who wish further detail will find the following works useful: Jean Destrez, *La Pécia dans les manuscrits universitaires du XIII^e et du XIV^e siècle*, Paris, 1935; Hastings Rashdall, *The universities of Europe in the Middle Ages*, new edition by F. M. Powicke and A. B. Emden, 3 vols., Oxford University Press, 1936, I, 421–423 and notes; and Paul Delalain, *Étude sur le libraire parisien du XIII^e au XV^e siècle d'après les documents publiés dans le Cartulaire de l'université de Paris*, Paris, 1891. The documents (of which those for 1275 and 1286 are translated into English by Lynn Thorndike, in his *University records and life in the Middle Ages*, New York, 1944) are in the *Chartularium universitatis Parisiensis*, edited by H. Denifle and E. Chatelain, 4 vols., Paris, 1889–97.

The Art of the French Bookbinder

ELSIE GRIESBACH

AS IN other fields of art, the design and style of book-binding have always reflected the current cultural and political climate; and this is true today. On the other hand, even in this Machine Age, the techniques used in hand-binding remain nearly unchanged from those practiced in the monastery workshops of the Middle Ages.

It was in this medieval period that French monks made their first bindings by covering their parchment manuscripts with wooden boards and wrapping them in skins. To mark the ownership of the circulating "book" they used cold metal tools for "blind-tooling" impressions into the skins. For luxurious bindings leather or textiles were decorated with gold, silver, enamel or ivory, or adorned with embroidery and precious stones. The purpose was rather to ornament a high altar than to preserve a valuable manuscript or embellish the volume itself. In the later Middle Ages books sometimes looked as heavily covered with metal as their feudal owners in rich and bulky armour.

When the monastic art of binding passed into the hands of laymen, and after thin paper had been introduced into Europe from Arabia, boards made by pasting together layers of paper were used for covers in place of wooden foundations. Calf and sheep leather, dyed brown, were used as covering material, and were often tooled with rounding wheels, or "roulettes," which inspired designs of flowers, known as "fleurons," and emblematic figures.

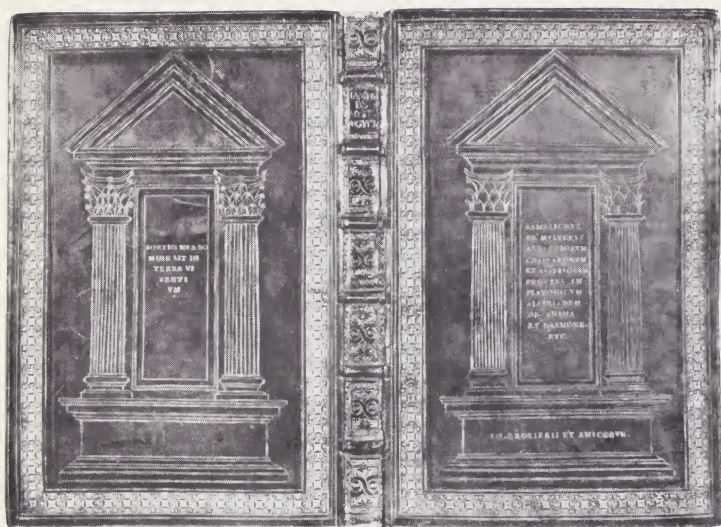
The influence of the French kings was decisive in the great development of art in the Renaissance. They brought to Paris Italian craftsmen with their knowledge of the techniques of impressing leather with hot tools on gold leaf. When the great bibliophile Jean Grolier recognized the importance of the contact be-

tween the Maecenas and the artist, he inspired the ateliers of Etienne Roffet, Nicolas and Clovis Eve to produce the noble masterpieces of the 16th century. They were fundamentally assisted by the new technique of gilding.

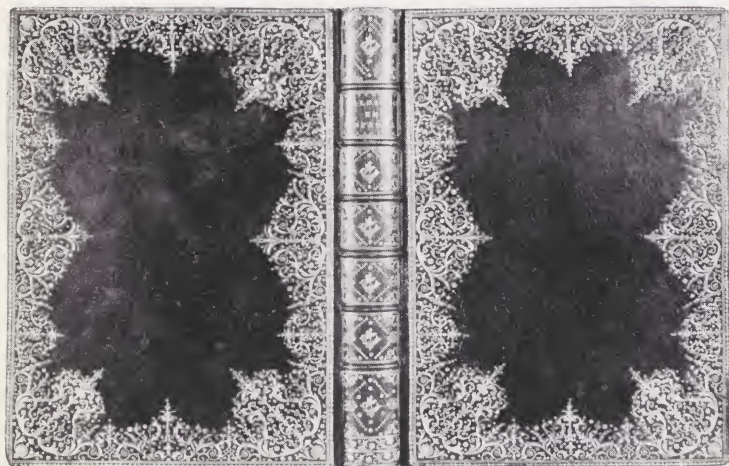
In the middle of the 17th century the book cover in France reached its perfection as an object of luxury in binding and tooling. Among the masters of this century were Le Gascon, Ruette and Florimond Badier. Levant morocco leather was now used in many colors, and linings and end leaves were in leather or silk. Inlaid leather work or "mosaic" created rich plays of color and vivid contrasts on the bindings of the 18th century by Padeloup and Derome. The French Revolution brought a decline in vigor and a break in tradition: the book became a utility article for the masses and looked as plain as the sans-culottes for whom it was bound.

During the 19th century, under the impulse of literary and artistic romanticism, the taste for beautiful bindings was revived and technically perfected by masters such as Thouvenin, Trautz-Bauzonnet, Gruel, Chambolle-Duru. The style of the end of the century tended to excessive decoration, and this period would not have left brilliant memories, had it not produced an unrivaled master bookbinder: Marius-Michel. He was the last traditional artist but also the first to conceive the principle of harmony between the binding and the content of a book, so far strange to the binders whose works were made to fit any text. This new conception was to characterize the bookbinding of our own times.

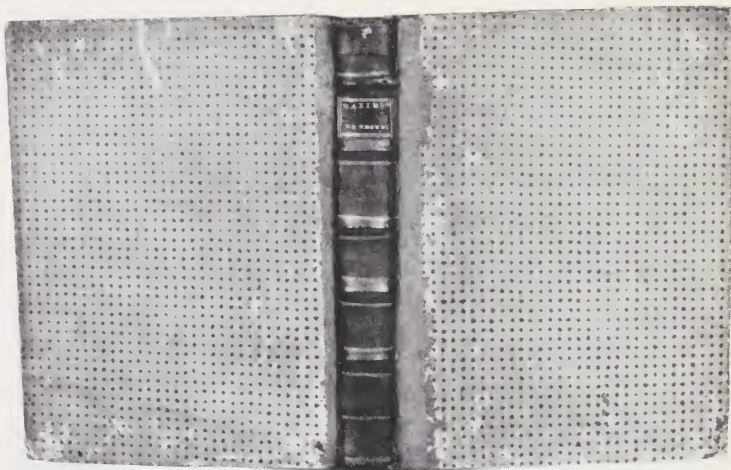
The French like to buy quantities of books for the minimum outlay and then spend money on the binding of those works they wish to own permanently. This explains why nearly all books in France today are published unbound and uncut and why even subscribed and fine editions are sold folded and unsewn. People enjoy the book covers of their choice instead of industrial bindings forced on them by the publisher. While old books and reprints of classics are still decorated in period style, the modern book cover gives free scope to the imagination, interpretation and creative



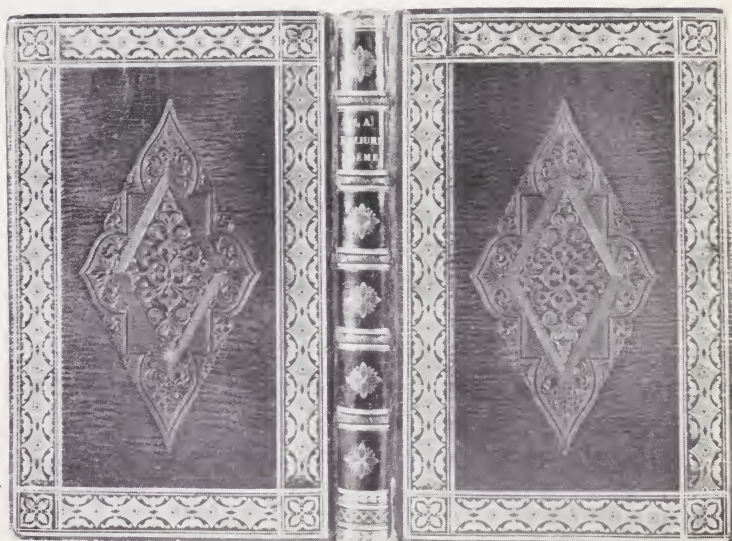
Bound for Jean Grolier, about 1525



Bound by Derome le jeune, with his ticket, about 1775



French binding of the Revolution period, about 1793



Bound by François A. D. Lesné, about 1820

ability of the binder. Nowadays he has available printed or hand-dipped papers from all corners of the globe. He can use these in combination with morocco, levant, suede or calf leather; or he can bind in full leather with traditional or modern decoration.

Bookbinding is practiced all over France by professionals and amateurs. However, Paris is the center for the many craftsmen and dealers in material and tools and has been so for the last 500 years. In the 15th century the craftsmen and artists of bookbinding, together with librarians, parchment workers, paper dealers and even writers, were forced by decree into one guild and placed under the supervision of the University of Paris. It was in 1476 that Louis XI ordered that "for the welfare and safety of my good city of Paris" such a combined group should be formed and housed near the University, which gave them military and civic duties but also certain privileges. For instance, if they could read and write, they were excused from lighting the candles of the street lanterns of the city of Paris! In the year 1686 bookbinders and gilders were made a separate group from the other professions "in the interest of the public and in order that a confusion does not entirely ruin the profession." They settled near the church of St. Hilaire and around the Sorbonne, and one finds them today in that part of Paris, on the left side of the Seine, from Place St. Michel to St. Germain up to the Gare St. Lazare. Entering their workrooms and shops one feels an old-time atmosphere of centuries of tradition. To these Frenchmen, living the life of a recluse in their quartier, America appears to be on another planet. A request to mail certain materials to the United States is met by an expressive shrug and the answer that "one would not even know how to go about it." On the other hand, there are a few small suppliers in the field making specialized equipment of excellent design for amateurs and professionals, who have overcome this inhibition and export to all parts of the world.

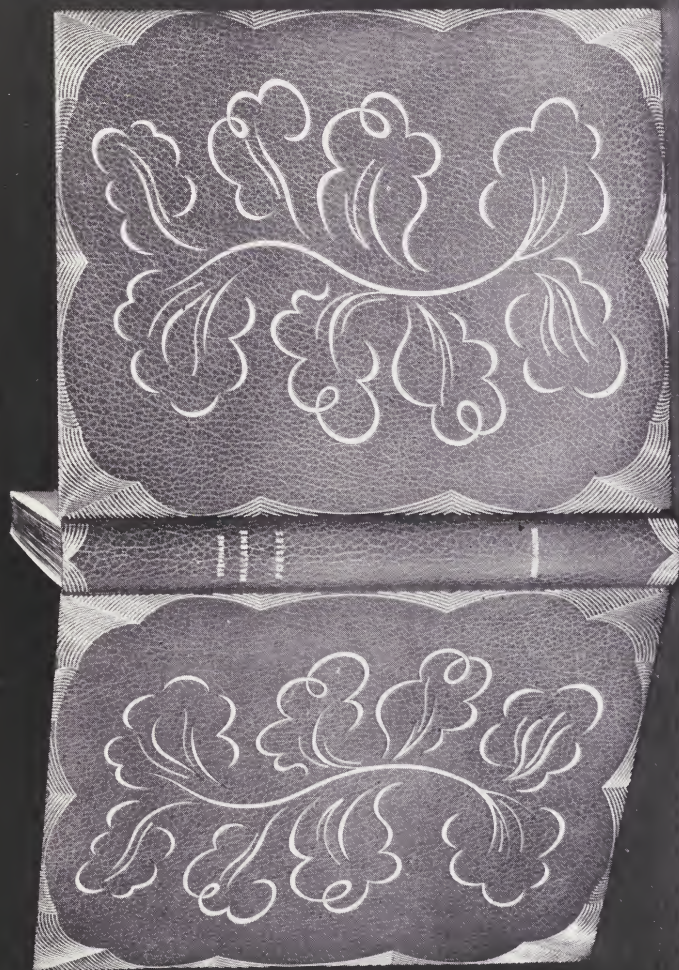
In America, a professional bookbinder or an amateur has to undertake all phases of finishing a book, specialized craftsmen being rare. In France, on the other hand, the professions of binder

and tooler are separate. The French binder makes the preliminary binding himself, but for the rest of the book he is a creative designer rather than an actual craftsman. He decides on the material for the cover and makes an accurate sketch and drawing, called "maquette," for the ornamentation and tooling, passing it on to the gilder for execution.

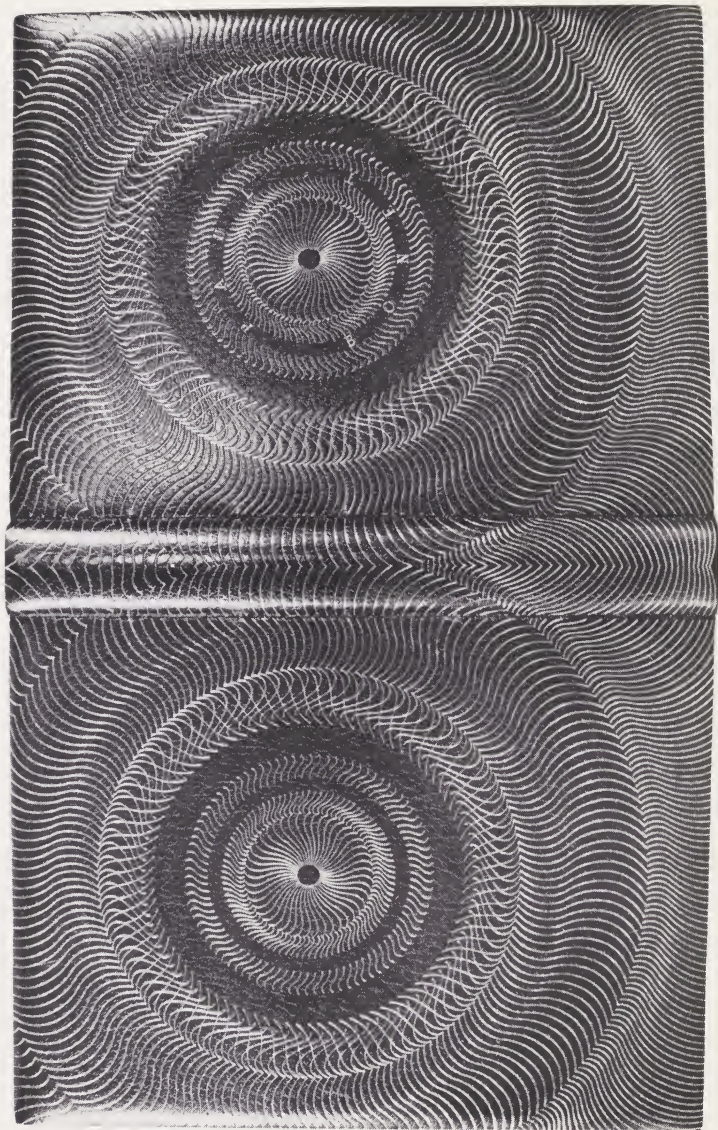
Gold-leaf tooling of titles and decoration as well as mosaic work is done by this gilder or "doreur," who sometimes has thousands of gilding tools of all periods. One of the present-day French doreurs has a collection of about 6,000, pigeonholed along the wall of his workroom on the 6th floor of an ancient walk-up building. Although 80 years of age, he still finds each piece without fail and is able to use his tools with a steady hand. Amateurs, restorers of old bindings, and other gilders all borrow from his unique collection. If tools to match old ones cannot be found, or if new designs are needed, they are made by a toolmaker. Specialization goes even further and the delicate work of gilding the edges of book-leaves is done by yet another craftsman. In this metier, pride in the workmanship and love of the craft are the prime considerations, not time and money.

At the beginning of the 20th century, the famous protector of arts and letters, Jacques Doucet, following the ideas of Marius-Michel, felt the restless search for a new style which would relate the binding to the content of the book. Doucet persuaded Pierre Legrain, a jewelry and metal worker in the fashion world who could not get enough raw material for his work during the First World War, to bind books and "to dress them as he had dressed women." Thus Legrain became the first of a new school of modern book designers. A generation of outstanding professional artists followed him: men like Paul Bonet, Henri Creuzevault, Georges Cretté, J. Anthoine Legrain, Robert Bonfils; women like Rose Adler, Madeleine Gras, Thérèse Moncet and others.

The modern book designers need sufficient cultural background to be really able to read and understand the literary or artistic spirit of a book and draw their inspiration from it. Sometimes, in con-



Recent binding by Madeleine Gras. Courtesy of Madeleine Gras.



Recent binding by Paul Bonet. Courtesy of Mrs. Valerien Lada-Mocarski.

sultation with the author or the illustrator, as well as the collector, they determine material, color and ornamentation for the binding. Nowadays the front, back and spine of the book have a single uniting design. Whereas tool-lettering used to be confined to the spine, some designers—notably Paul Bonet—often letter the front and back also, thus highlighting the content of the book. For these expressionistic or symbolic designs the contemporary French doreur, such as Collet, Fache, Cochet, to name only a few, has to be more versatile than ever before. The modern book cover shows incrustations, sculptural relief, and more ambitious mosaic work. This dedication of the designer and craftsman to the entity of the book often produces luxurious masterpieces which are shown in periodic exhibitions for professionals.

Increasing numbers of French amateurs also have the opportunity to exhibit their work. If an amateur takes pride in finishing a book from beginning to end, he can, of course, learn all the phases of bookbinding. He has, however, to be taught each step by the different craftsmen; special craft schools are limited to students who will make bookbinding their profession. This is in direct contrast to the system found in this country, where, for example, Columbia University offers in its School of General Studies a complete course in bookbinding which is open to anyone, young or old, amateur or professional. The instructors are masters of bookbinding, repair work and ornamentation of the book. Equipment is placed at the disposal of the student and he can choose his material from many parts of the world and work on his own books.

Bookbinders who later wish to widen their outlook on this great art should visit France. There they can be truly inspired by seeing beautiful bindings and by visiting the French ateliers and craftsmen at their work. Dostoevski said: "When they have their books bound, people are civilized." Bookbinding is not the least of the many exquisite flowers of French civilization.



Champfleury.

The Notebooks of Champfleury

JEAN P. HYTIER

TRANSLATED BY RICHARD T. ARNDT

THE LIBRARY of Columbia University acquired in September 1949 seven thick notebooks which belonged to the French writer Champfleury, whose works are hardly read today but whose name remains indissolubly connected with the history of realism. The notebooks provide a wealth of information to be exploited concerning Champfleury's career as a novelist, his methods of work, the customs and manners of his time (especially those of the petty bourgeoisie and of artisans), and occasionally concerning famous or well-known contemporaries.

Champfleury, born in 1821 at Laon with the name of Jules Husson, received an inadequate education which he tried to complete with the abundant readings of a self-taught man. He had the needy youth of an ill-paid scribbler which a curious mixture of bohemian life and bourgeois temperament characterizes. He knew fame from the time when he was considered, too generously, as the Courbet of literature—because he had come to the defence of the painter of *The Burial at Ornans*; because in 1857 he had given to a collection of articles the then aggressive title of *Realism* (about which he himself, however, had many reservations); finally because he had tried to carry out, in some ten well-selling novels,¹ his rather vague program of “sincerity in art,” which was ill-served by a dull and somewhat faulty style. Most honestly, he put into his stories only what he had seen personally (although he augmented his own observations somewhat by “documentation,” a practice

¹ *Les Aventures de Mlle. Mariette*, *Les Souffrances de M. le Professeur Delteil* (1853), *Les Bourgeois de Molinchart* (1854), *Monsieur de Boisdhyver*, *La Succession LeCannus* (1856), *Les Amoureux de Sainte-Périne* (1858), *La Mascarade de la vie parisienne* (1859), *Le Violon de faïence* (1861), *Les Demoiselles Tourangeau* (1863).

which places this Flaubert without art and without poetry between Balzac and the naturalist writers). The poverty of his experience, however, soon put a stop to his ambitions as a painter of reality. Without giving up the writing of stories and even novels, he devoted himself especially to erudite works on the most diverse subjects and produced worthy volumes on popular imagery and caricature, on pottery and ceramics, on books with romantic vignettes, on popular songs, and so forth, as well as monographs on painters and musicians (the brothers Lenain, Daumier, Wagner . . .) on writers (Henry Monnier, Balzac . . .) not to mention a book on *Cats* . . . One owes to this polygraph and curio-lover about a hundred volumes, among which his *Souvenirs* remain interesting to consult. In the meantime, the necessity of earning a living ceased to torment him; in 1872 he was appointed curator of the porcelain collection of Sèvres, a position which he held until his death in 1889.

It is hard to know if the seven notebooks which Columbia possesses constitute a complete collection, but I am inclined to think so. Five of them bear on their backs the word *Notes* followed by a double date: 1853-1854, 1855-1859, 1872-1874, 1875-1880, 1881-1888; one bears as title the word *Types*, another the word *Notes* without dates. At the end of the first volume, Champfleury drew up the list of his previous publications and contributions which leads one to think he had not had occasion to enumerate them in an earlier one. Besides, in 1860, Champfleury's great effort in fiction is ended; it is possible that he may have stopped taking notes, unless he kept them for the undated notebooks. There remains still to be explained, however, the interruption of the dated notebooks, and why he resumed them in 1872. I simply point out that it was that year that his position as curator at Sèvres afforded him security. Perhaps a close study of the notebooks would permit the solving of this minute problem.

The first three dated notebooks and the one entitled *Types* are of a rather large, elongated format more or less in octavo; the two other dated ones are slightly shorter; the last one (*Notes*) is rather

a pocket notebook. They are covered in great part with a tiny, often microscopic handwriting, hard on the eyes but readable. Many passages have been written separately on scraps of paper, then pasted onto the pages. Occasionally strips have been clipped away, obviously to avoid the bother of recopying, and must have been used for works being prepared. The most curious thing is the abundance of printed texts which have been inserted: many news items clipped from newspapers, picturesque accounts of trials, absurd advertisements, ludicrous recipes, comical anecdotes, witticisms, preposterous remarks, all sorts of oddities . . . (one is reminded both of Henry Monnier and of the *Dictionary of Accepted Ideas*), to which are added, touchingly, numerous clippings from publishers' announcements, often taken from booksellers' catalogues, and preserved sometimes for their quaintness or their ribaldry, sometimes, perhaps, with the vague intention of completing a deficient education.

The largest portion of the notes obviously serves as a reservoir, one might almost say as a larder, for the novelist and story-writer. Champfleury takes pains to jot down *subjects* and observations about individuals whom he considers typical: from this point of view the notebook intitled *Types* is not different from the dated notebooks (it might be an idea to see if a part of the latter has not been transferred into the former). The first notebook even contains, with page references, a double table of *subjects* and *types*. Champfleury had a taste for recapitulations. But weariness quickly overtook him, for, at the end of the second notebook, he limited himself to a title which headed two columns of the planned tables, but the columns remained empty. . . . This taste for lists often appears: thus *Notes* begins with a list of books to read or to buy which is followed by a list of places to visit. The most interesting of these enumerations, at the end of the first notebook, is the one in which Champfleury notes meticulously the statements of all the earnings derived from his literary efforts in the last fourteen years. He adds them up, he subtracts about seven hundred francs of minor expenditures, and concludes that, on an average, he has

not earned more than two thousand francs a year. One will also find work schedules for the coming year (books and articles to be written or projects for plays).

Other than these positive facts, Champfleury gives us few details about his private life. His notes are never, in the proper sense of the term, an intimate diary. Much seeking is required to turn up a moving detail. He has, however, pasted on one page, so that his son might find it some day, the picture, probably cut from some prospectus, of the educational institution where he had sent the boy. What is essential in the notebooks is, indeed, the texts, written or printed, ready to furnish the subject matter for a story or for a chapter of a novel, a character's silhouette, a scrap of dialogue, a typical detail. Incidentally, one must mention a predilection for humorous stories, coarsely funny, sometimes broad or irksomely lusty. On the other hand, he takes meticulous care to be informed about the living conditions of the poor—the small notebook is full of precise details about the very low salaries of working women and about the conditions in small trades. A fragrance of humanity emanates from these notations, dry but jotted down by one who knew how hard miserable lives could be.

In going through the notebooks, I found few references to contemporaries. However, there are some (for instance, two anecdotes about Baudelaire as a practical joker). The most interesting is the narration of a visit which Champfleury paid to Sainte-Beuve, soon, I believe, after the publication in the *Revue de Paris* of *Souffrances de M. le Professeur Delteil*, to which the "moderate praise" of Sainte-Beuve might refer. One finds in these lines—without brilliance, but obviously exact—the confidences of the famous critic about his method of preparing his course on Port Royal at Lausanne, in 1837–1838, and his remarks on the two literary generations, the romantic and the realist, which this meeting put face to face in the persons of these two representatives: a Sainte-Beuve simple in his every-day words but mischievous under his slightly ecclesiastical exterior.

23 May
On Ste.-Beuve
my visit

I saw Sainte-Beuve at home in a little house he occupies on the Rue du Mont-Parnasse. His study is at the end of a lovely glassed-in gallery looking out on a garden; a multitude of birds are heard singing there and it seemed to me as I waited that the garden was arranged with nicety.

Moderate praise from him: he is a man who apparently believes in poetry and worries more about the output of verse than of prose. We spoke of Switzerland where, momentarily, I had had the mad notion of lecturing. Sainte-Beuve used this method: being no orator, he wrote out the lecture in its entirety and arranged in order on his desk the books he was to use, with each quotation marked, more often twice than once; then he would let himself go and occasionally it happened that he would improvise.

He said: Our generation has given what it had to give, it will produce still more but it will never produce anything completely new. You, Sir, who are young, have nothing to do but to wait until circumstances bring you success: with your talent it is a question of seizing that invisible current which one sometimes finds and which causes one book to last rather than another.

The astonishing thing about Sainte-Beuve is that his conversation is natural and does not employ the mannered words of his literary style. He is perhaps afraid to expend them.

With his skull-cap and dressing-gown, he has almost the figure of a sly curé who loves to read—or rather of a sacristan.

The Engel Gifts

RICHARD H. LOGSDON

COLUMBIA UNIVERSITY has few alumni more genuinely helpful and devoted than Mr. and Mrs. Solton Engel. Over many years the Engels have contributed substantially in various ways. More recently, as Friends, they have been particularly generous to the Libraries, and scarcely an issue of *LIBRARY COLUMNS* has appeared without a notice of some dramatic gift from their unique collection of books. These notices have failed in their purpose if they have not shown the depth of our gratitude for this continued thoughtfulness.

We wish to take special note here of yet another evidence of Mr. and Mrs. Engel's generosity. Over the past few months they have made it possible for us to renovate and modernize the exhibit cases on the third floor of Butler Library, as well as to establish a full-fledged exhibitions program for the coming year. The usefulness of the existing cases had been much impaired by several faults. Not only was the incandescent lighting of the cases inadequate, but it caused temperatures detrimental to fragile materials to build up within the cases. The installation of fluorescent fixtures has entirely removed this fault. Moreover, after twenty years of use, the monks-cloth linings of the cases had become soiled and shabby. These have now been replaced with new linings of dark fabric which dramatize the exhibits. Last, and most welcome of all, the double doors of the cases have been replaced by single-panel doors of heavy plate glass.

Mr. and Mrs. Engel have also made possible the appointment of an exhibitions assistant, who will devote his full attention during the coming year to the preparation and installation of a series of library displays. Not the least of these—and certainly the most fitting—will be a special exhibition of some of the rarities which the Engels have presented to the Libraries over recent years.

Our Growing Collections

ROLAND BAUGHMAN

SUMMERTIME for many people may be a time for relaxation—but not so in libraries, at any rate the Columbia Libraries. Each autumn when we survey for the *Columns* the gifts of books and manuscripts that have come in since the last issue, it seems that for donors, too, summer is a busy time. And we forget our own busyness in gratitude for theirs.

More than two dozen gifts are hereafter described. They range from single titles to collections numbering hundreds of volumes and whole files of manuscripts. And elsewhere in these pages is described another sort of gift—the rehabilitation of our exhibit cases and the manning of our exhibitions program. The summer months have indeed been fruitful, as the ensuing paragraphs show; and for this future generations of students and scholars will be as grateful as we are.

Authors' Manuscripts: Since May 1, six original manuscripts by contemporary authors have been added to our growing file. Professor Adriaan J. Barnouw presented his *Pageant of Netherlands History*; Professor Jacques Barzun gave not only his *Teacher in America*, but also twelve letter-files containing his correspondence pertaining to the book; Mr. Millen Brand (AB 1929) continued his program of placing with us the manuscripts and documents related to all of his current writings; Mr. John Brick presented his *The King's Rangers*; and Mr. Wilhelm Obkircher gave several titles, *Wabl*, *Wilhelm Kubner*, *Unschuldig*, *Opfer*, *Kurt und Marianne*, and *Falscher Griff*. From Mrs. Eleanor Metcalf came the corrected typescript of the late Professor Raymond M. Weaver's *Herman Melville, Mariner and Mystic*, 1921. This item is a welcome companion to the original manuscript of Weaver's work, which was recently purchased for the Libraries.

Avery Library gifts: Professor James Grote Van Derpool, Librarian of the Avery Architectural Library, reports three unusual gifts. (1) Through the generosity of Mr. Edward Steese, 482 drawings for buildings executed by the important architectural firm of Carrere and Hastings, of which the donor was the last surviving partner. Of special interest to Columbia are the drawings for Arden House, now serving as the location for the American Assembly. Other drawings include notable country houses and other projects of interest. (2) Through the generosity of Mr. and Mrs. Shiras Campbell (BS 1904), Avery Library was selected as the recipient of 83 interesting architectural books. (3) The executors of the estate of the late Harvey Wiley Corbett (LittD 1929) have deposited in Avery Library a selected group of drawings for projects executed by him and his associates. Among these are the Bush Terminal Office Building, Metropolitan Life Insurance Building, and Rockefeller Center, all in New York, and Bush House in London.

Barnouw gift: Professor Adriaan J. Barnouw presented William Rough's *Poems*, 1816, inscribed by the author to his wife.

Berlioz Collection: Significant additions to the Berlioz Collection were made early this summer by Professor Jacques Barzun.

Brewster gift: Professor Dorothy Brewster presented four letters written to her by Carl Van Doren, Thomas Mann, Martin Andersen Nexö, and Kristmann Gūdmūndsson; she also included in her gift a copy of Melville's *Journal Up The Straits*, 1935, inscribed by the late Professor Raymond Weaver.

Butterworth gift: Mrs. O. L. Butterworth of Denmark presented, in honor of Columbia's bicentennial, a Copenhagen almanac for the year 1754. It is an entrancing little volume, in a contemporary binding of tooled leather and bead-work—an exceptionally early specimen of such craftsmanship.

Campbell gift: Professor Oscar James Campbell presented a total of 236 useful texts in the field of English literature.

Carnegie Endowment for International Peace: Last year we reported the gift to Columbia University of the files of the Endowment, formerly held in the New York headquarters. During the past summer the Paris office added its back files, numbering some 900 boxes of correspondence and papers, representing the activities of that office over nearly forty years.

Clark Papers: Professor John M. Clark has presented the professional papers of his father, the late Professor John Bates Clark. These papers, in the field of economic theory, comprise an outstanding acquisition, for Professor Clark's system dominated economic thought during the early decades of this century. His most influential work was *The Distribution of Wealth*, published in 1899, wherein he sought to establish the laws that control the distribution of income in a static society.

Colin gift: Mr. Ralph F. Colin (LLB 1921) presented a valuable collection of 549 musical recordings, mainly instrumental. The collection is quite varied in content, ranging from standard classical works to the lighter music of the 19th century.

Columbiana gifts: Mr. Milton Halsey Thomas, Curator of Columbiana, reports two recent gifts. From Jane Kellock Setlow, daughter of the late Harold Kellock (AB 1900), the manuscript of George Woodberry's poem "Proserpine," and twelve printed editions of works by Professor Woodberry. From Mrs. Thomas Ludlow Chrystie, widow of the late Thomas Ludlow Chrystie (AB 1892), a collection of photographs, scrapbooks, notebooks, and various Columbia memorabilia.

Decker gift: Mr. Malcolm Decker (AB 1918, 1920 Law) presented a mint copy of the very rare *Extract from private journal-*

letters by S. F. DuPont, 1885, and Paul C. Henderson's *Landmarks on the Oregon trail*, 1953, with its beautiful colorplates of original paintings.

East Asiatic Library gifts: Mr. Howard P. Linton, East Asiatic Librarian, reports several notable recent gifts. (1) The Japan Society of New York presented the first three volumes of a projected six-volume work, *Pageant of Japanese art*, edited by staff members of the Tokyo National Museum. Later volumes will be presented upon publication. When completed the set will deal exhaustively with painting, sculpture, metal work, ceramics, lacquer art, textiles, architecture, and landscaping. The Society also presented a pottery vase by Kitaoji Rosanjin, who is regarded as "one of Japan's greatest contemporary ceramists." (2) Three Chinese institutions have expressed their intention of sending copies of all their publications to the East Asiatic Library. Forty-one volumes have already been received from the New Era Press (works sponsored by the Aid Refugee Chinese Intellectuals, Inc.); forty-four volumes from the Asia Press in Hong Kong (concerning mainly Chinese politics and government); and seventeen titles from the Overseas Affairs office in Taipei (on the activities of Chinese abroad).

Engel gifts: Mr. and Mrs. Solton Engel (1916 C) continued their generous benefactions. A unique collection of the works of the early 19th-century English philosopher of "utilitarianism," Jeremy Bentham, was purchased with funds presented for the purpose by the Engels. All of the books in the group were formerly in the collection of Bentham's Swiss disciple, Etienne Dumont—many being presentation copies from the author, and bearing important annotations.

The Engels also gave funds for the purchase of Jacob Abbott's *The Young Christian*, 1832, in a copy presented by the author to his pupils, Elizabeth and Ruth Tuckerman. Ruth Tuckerman was later the mother of H. C. Bunner, to whom she inscribed this

copy in 1864. Included with the printed volume are two bound notebooks of exercises which Ruth Tuckerman wrote out for Abbott's course in grammar and composition at the Mount Vernon School in Boston.

Finally, the Engels presented a series of eighteen very useful and scarce almanac-directories of Boston for the years 1786 to 1846.

Feldman gift: Mr. Theodore Feldman presented Robert Brown-ing's copy of *Faust*, 1842, inscribed to him by the translator, Archer Gurney.

Fifty Books of the Year: The American Institute of Graphic Arts continued its project of placing at Columbia a complete collection of the annual "Fifty Books" awards. Recently the 1953 show completed its tour of the country, and accordingly it was added to the selections of the thirty previous years now on the shelves of Special Collections. We now have the complete file, 1923 to 1953.

Friedman gift: Mr. Harry G. Friedman (PhD 1908), whose name has appeared regularly in these pages, has continued his benefac-tions with the presentation of nine manuscript documents, as follows: conveyance of a half-acre of land in the parish of Lutone, 3 April 1307; conveyance of land, etc., in the parish of Lutone, 21 June 1383; edict by Philip II of Spain, 4 April 1596; indenture, Richard Carville and others, 24 April 1714; indenture, Honor Lamplugh and others, 10 October 1774; lease, William Elton to Mary Binfield, 12 May 1780; indenture, Owen Jones and others, 27 March 1818; release by the heirs of Thomas Alston, 7 March 1827; and the will of Josiah Spode, 6 December 1827. Mr. Fried-man also presented two useful early volumes: *Dialoghi di amore, composti per Leone Medico Hebreo*, 1549; and *Institutiones phi-losophicae ad faciliorem*, 1730.

Hofe gift: Mr. George Douglas Hofe (BS 1914, AM 1915, TC) presented three rare Woodrow Wilson items, all bearing the former President's autograph. These include a large photograph of Wilson with his secretary, Joseph P. Tumulty, and Wilson's "War Message" delivered 2 April 1917, at a joint session of Congress, in both the regular G.P.O. edition and in a special publication by Grosset and Dunlap.

Imperial gift: On the occasion of his being granted the degree of Doctor of Laws by Columbia University at a special convocation held in his honor, His Imperial Majesty Haile Selassie I, Emperor of Ethiopia, presented a magnificent illuminated manuscript of the New Testament in Geez and Amharic.

Love gift: Mr. C. Ruxton Love, Jr., presented *The Treasure of Auncient and Moderne Times*, published in London in 1613 by the printer of the first edition of Shakespeare's works, William Jaggard. The volume is doubly welcome at Columbia because it bears the bookplate of William Samuel Johnson, Columbia's second President.


Mountsier gift: Mr. Robert Mountsier (AM 1910) presented 237 works of general interest.

History of Photography: Mr. Clarence Epstean sent for inclusion in the Edward Epstean Collection on the History of Photography thirteen volumes of notes and papers by the late Mr. John Tennant. Mr. Tennant had devoted years to the subject of photography, and was, in fact, of great assistance in the formation of the Epstean Collection.

Wise Forgeries: Sixteen additional examples of the rascality of Thomas James Wise were presented anonymously by a member of the Friends, including two (Tennyson's *Becket*, 1879, and Swinburne's *A Word for the Navy*, Ottley, Landon, 1887) which

were revealed as frauds after the Carter-Pollard exposures. With the forgeries were presented a Wise-inscribed copy of Swinburne's *Grace Darling*, 1893, and the genuine edition of *A Word for the Navy*, Redway, 1887. This gift, with others noted in earlier issues of the *Columns*, made possible the exhibition of the Wise forgeries which was held in Butler Library during the past summer months.

Activities of the Friends

 ON THE evening of Wednesday, September 29, approximately 400 Friends and their guests assembled in the Rotunda of Low Memorial Library for a special meeting to celebrate the Bicentennial of the founding of the University. President Grayson Kirk gave the initial address, extending a welcome to the group on behalf of the University.

We were honored to have as our guest of honor and principal speaker Madame Vijaya Lakshmi Pandit, President of the eighth session of the General Assembly of the United Nations. In her opening remarks she spoke with warmth and sentiment about the pleasure which she had derived from her period of residence in the United States, adding that, with the conclusion of her responsibilities at the United Nations, she would have enjoyed staying on for a while to see more of the country than she had had an opportunity to do. She said, however, that she must now go to a new post overseas. We are pleased to be able to print in the preceding pages of this issue the major part of her address which dealt with education and libraries.

At the conclusion of the program, at which Mr. Lada-Mocarski presided, a reception was held and refreshments were served. During this period the guests had the opportunity of viewing a special exhibit of books and printing from India.

Looking to the future, we anticipate that one or more small meetings will be held during the winter months, with the annual Bancroft Award event coming in April.

Don't be "Penny Wise and Pound Foolish"

Do's

—keep valuable documents in cellulose acetate envelopes or manila folders made of rag.

—"silk" fragile paper. Silking is applying a gossamer silk chiffon to one or both sides of a sheet of paper. This requires great skill and should only be done by an expert. Be sure the proper method is used so that the edges of paper will not be cropped (cut or trimmed).

—air documents twice a year. At this time examine them for any signs of deterioration, mildew spots, foxing, etc.

Don't's

—don't keep valuable letters or autographs in ordinary manila envelopes or folders made of wood pulp, or in envelopes made of celluloid.

—don't ever mend anything with ordinary Scotch tape. This is hard to remove and causes stains.

—don't ever attach anything to a valuable document with paper clips. These rust, stain paper and often leave an ineradicable impression.

—don't allow your repairer to crop (cut or trim) even the tiniest amount from the edges of manuscripts or rare books. This impairs their value immediately.

Committee on Care and Preservation of Rare Books & Manuscripts

Polly Lada-Mocarski, *Chairman*

Mary A. Benjamin

Laura S. Young

Direct any questions to the Committee, in care of the COLUMNS.

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Free subscription to COLUMBIA LIBRARY COLUMNS.

* * *

As a Friend of the Columbia Libraries you are asked to assume no specific obligations. We rely on your friendship towards our institution and its ideals. However, if members express their support through annual donations of books or other material, or cash, we shall have a tangible indication that our program to arouse interest in the pressing needs of the Libraries has been successful. All donations are deductible for income tax purposes.*

* Please make checks payable to Columbia University.

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